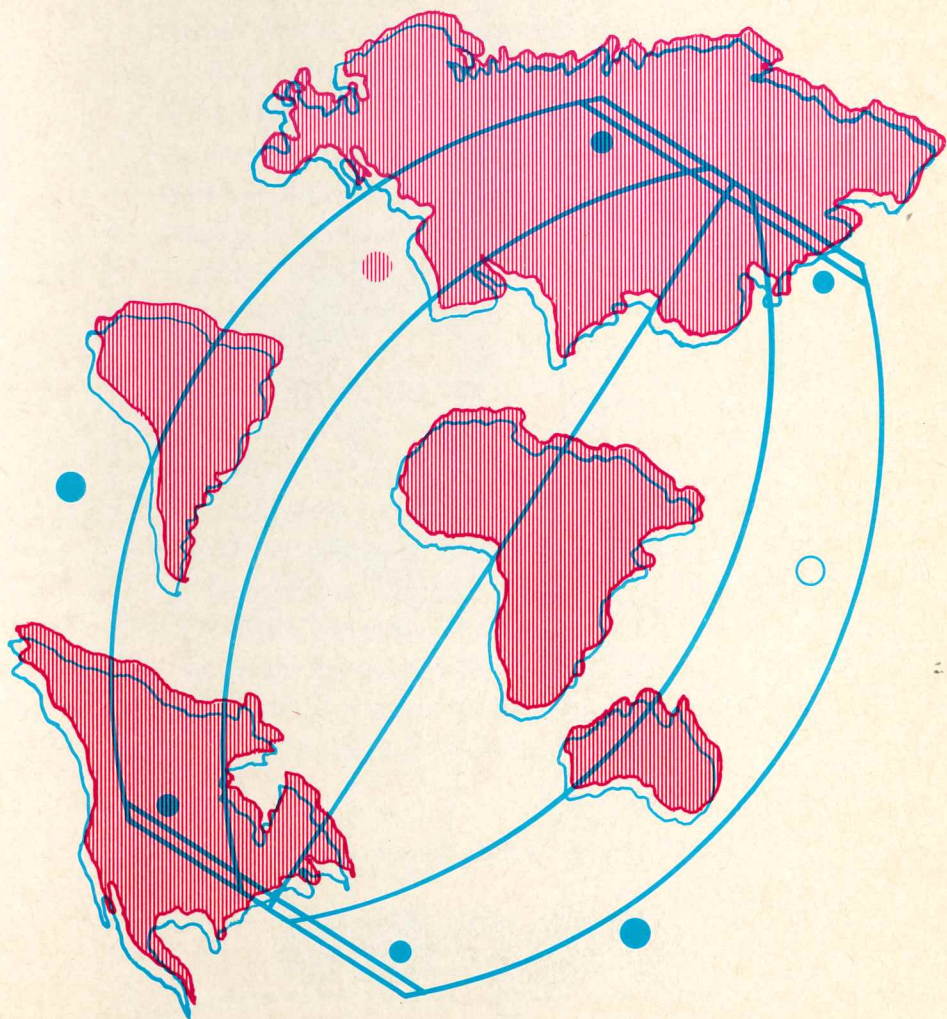


NEW MUSIC CONCERTS



BRINGING THE NEWEST AND BEST FROM AROUND THE GLOBE TO YOU

**1984-85
CONCERT SEASON**

CAPAC's major role in Canadian music is to collect performance royalties from those organizations which use music, and distribute them to the composers and publishers whose music has been performed.

But its support of music in Canada is extended in a number of other areas — from the annual Sir Ernest MacMillan, St. Clair Low and Hugh Le Caine prizes for young composers, to its publication of **THE CANADIAN COMPOSER**, a magazine devoted to the coverage of a wide variety of musical excellence and experience.

In these and other ways, CAPAC assists, supports and encourages Canada's creative composers and musicians. And CAPAC is both pleased and privileged to support New Music Concerts' 1984-85 season. Its sense of adventurous musical creation and performance is one we identify with and applaud.

The Composers, Authors & Publishers Association of Canada



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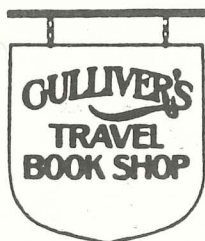
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presents

SOIRÉE MUSICALE AVEC RIMBAUD



Sunday, March 17, 1985
Great Hall-Hart House
University of Toronto



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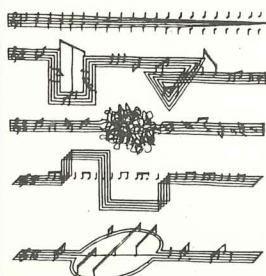
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NEW MUSIC CONCERTS is generously supported by The Canada Council, Ontario Arts Council, Municipality of Metropolitan Toronto, the Toronto Arts Council.

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BRINGING THE NEWEST AND BEST FROM AROUND THE GLOBE TO YOU

SOIRÉE MUSICALE AVEC RIMBAUD

March 17, 1985

Program

HINTERLAND

for piano, percussion and tape

CARLOS ALSINA

CARLOS ALSINA

piano

GASTON SYLVESTRE

percussion

INTERMISSION

UNE SAISON EN ENFER GILBERT AMY

for soprano, piano, percussion and tape

text by Arthur Rimbaud

FUSAKO KONDO

soprano

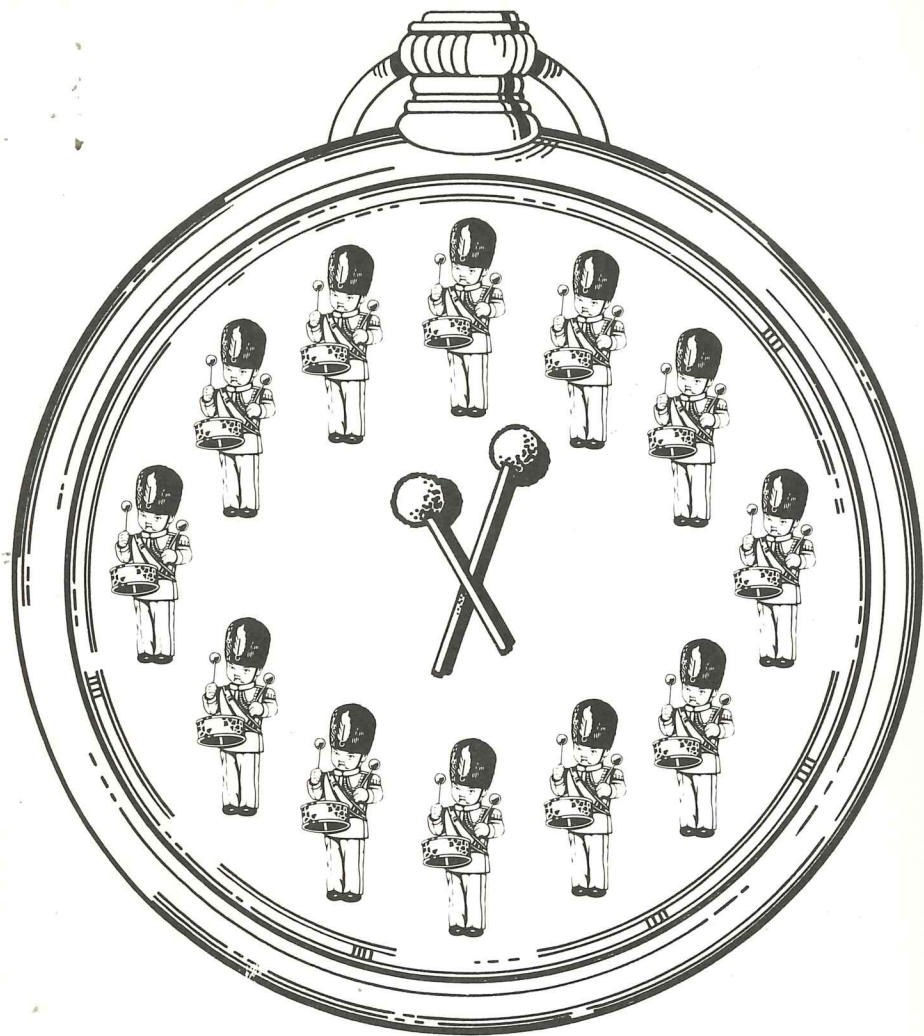
CARLOS ALSINA

piano

GASTON SYLVESTRE

percussion

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CARLOS ROQUÉ ALSINA

CARLOS ALSINA studied piano, theory and orchestral conducting in Buenos Aires, Argentina where he was born in 1941. ALSINA began his career as a pianist at the age of six with recitals in South America, Europe, the U.S.A. and Canada.

ALSINA is a self-taught composer. He was a member, as composer and interpreter, with AGRUPACION NEUVA MUSICA, from 1959 to 1964. The following year, he worked with Luciano Berio in Berlin. He was there by invitation of the Ford Foundation to participate in the "Artists in Residence" program. This lead him to assisting Bruno Maderna at the Berlin Opera.

In 1966 ALSINA interrupted his residence in Berlin to come to Buffalo, New York. There he was a member of the Center of Creative and Performing Arts. He became visiting professor in 1968 at the University of Buffalo.

Guggenheim Award winning ALSINA is well known for his participation in the NEW PHONIC ART, a group specializing mainly in improvisation.

Presently, CARLOS ALSINA resides in Paris



NEW MUSIC CONCERTS thanks the SERVICE CULTUREL FRANCAIS for their assistance in welcoming Gilbert Amy, Carlos Alsina, Fusako Kondo, and Gaston Sylvestre.

HINTERLAND

It is generally in the villages of the HINTERLAND that calm, time for living and above all, a life that is still geographically and culturally rooted, can be found. Time moves in a dimension appropriate to its environment: evolution is not forcibly bound to the surrender of a conception of personal life, human requirements varying very slowly, because, always in strict conformity with their past, nature has priority and the land dominates.

It is also generally the people of the HINTERLAND who supply the large cities or the tourist areas with the manpower necessary for the functioning of their infrastructures.

Cut off from his customs, confronted with new needs, the peasant is led occasionally to destroy his new environment, society condemns him to be uprooted, the only mode of survival possible.

The uprooting that follows leads generally to a return to the HINTERLAND. There, nothing or next to nothing seems to have changed; communication, however, is no longer possible in the way it had been earlier. The root has suffered greatly, it no longer belongs to the earth.

-CARLOS ALSINA



GILBERT AMY

GILBERT AMY was born in Paris in 1936.

At the end of his secondary education, GILBERT AMY was awarded a first prize in the general philosophy exam, but he decided to devote himself to music and he entered the Paris Conservatoire where he studied with Simone Plécaussade, Darius Milhaud and Olivier Messiaen.

Later, he met Pierre Boulez who commissioned MOUVEMENTS performed at the DOMAINE MUSICAL in 1959. From then on his works were performed in the principal European venues of musical creation: Darmstadt, Donaueschingen, Venice, Royan, etc.

AMY began to conduct in 1963 and studied conducting with Pierre Boulez in Basel in 1965. As well as directing the DOMAINE MUSICAL, GILBERT AMY pursued his career as a conductor abroad and in France, conducting a repertory from Vllth Century music to the music of our day.

At the same time his work was being performed by various ensembles, the Orchestre de Paris, the Orchestre National de France, the Ensemble Musique Vivante and 2e2m, the London Sinfonietta, the BBC Symphony Orchestra, the Chicago Symphony Orchestra, etc.

In 1976, GILBERT AMY created the Nouvel Orchestre Philharmonique de Radio France of which he was conductor and artistic director, until 1981. The following year he taught composition and musical analysis at Yale University.

GILBERT AMY has been awarded the Grand Prix Nationale de la Musique, the Grand Prix de la SACEM, and the Grand Prix du Disque.

UNE SAISON EN ENFER

To me "A Season in Hell" is one of the richest works not only of poetry, but also of French literature. Everything appertaining to the human and the divine is there in visionary but constructed disorder created by a master of language. Furthermore, this work written by a 19 year old poet, on the threshold of exile from creation, is last known work of Rimbaud...

I thought it possible to musically journey once more along this fabulous itinerary. My journey is altogether personal: the aim was not to reproduce the text in extenso, neither was it to follow a "chronological" order—which does not exist—. So I tried to place the poem in a moment of time, a musical moment of time. I was also interested in the multiple vibrations of the least rebellious fragments of the poem.

According to the sequences, the poem is distributed between three voices, representing, to my eyes, the three faces of the child—the poet—the man Rimbaud: voice of a child, of a woman, of a man.

To these three principal voices played by actors, was episodically added that of the writer Jean Thibaudeau who helped me in the cutting and the setting to music of the text. The voices are used, sometimes in linear, sometimes in polyphonic fashion, and again are sometimes badly distorted by means of electronic techniques.

In the last sequence, the voice turns to song, as a mirror to the spoken poem: a soprano voice and a "live" voice mingle with fragments of recorded choirs.

The piano and the percussion provide the commentary and counter-balance to the discourse determined by the electro-acoustic material. They are the instrumental and rhythmic substances of the work. As for the

UNE SAISON EN ENFER (cont'd)

electro-acoustic material, it oscillates between purely artificial sounds—for example synthesised—and sounds of human origin—"sculpted"—so as to create the ambiguity necessary, to my mind, between the electronic and the instrumental.

-GILBERT AMY

O saisons, ô châteaux!
Quelle âme est sans défauts?

J'ai fait la magique étude
bonheur, qu'aucun n'élude.

Salut à lui, chaque fois
Que chante le coq gaulois.

Ah! je n'aurai plus d'envie :
Il s'est chargé de ma vie.

Ce charme a pris âme et
corps Et dispersé les efforts.

O saisons, ô châteaux!
L'heure de sa fuite, hélas!
Sera l'heure du trépas.

O saisons, ô châteaux!

Competition for Young Composers

This Spring P.R.O. Canada will present \$8,000 in prizes to the winners of its seventh annual Young Composers Competition. Composers under 30 are invited to submit works in categories for orchestra, solo instrument or chamber ensemble, voice, electronic and computer music, and a new category this year, jazz.

Many works that have won P.R.O. Canada prizes in the past have since been acclaimed elsewhere and we are proud to have been able to bring recognition where it is due:

- JOHN BURKE's *À la Source d'Hypocrène* (1981 winner) received its premiere by Montreal's Société de musique contemporaine ensemble (a performance later released on the RCI label), and was heard again in 1985 in a performance by Toronto's New Music Concerts. *Beren and Luthiën* (1984 winner) will receive its premiere September 11 in a performance by the Toronto Symphony.
- FRANCIS CHAN's *Yeh-Pan Yueh* (1979 winner) was described by The New Yorker, following a 1981 New York performance by the University of Indiana's New Music Ensemble, as "the concert's most alluring piece."
- JAN JARVLEPP's *Time Zones* (1982 winner) received its premiere by Toronto's New Music Concerts in 1984.
- JOHN OLIVER's *Fall* (1982 winner) received its premiere by New Music Concerts in 1982.
- JEAN PICHÉ's *Ange* (1980 winner) has since been recorded on Melbourne Records.
- ROBERT ROSEN's *From Silence* (1983 winner) received its premiere that same year by the Calgary Philharmonic Orchestra.
- DOUGLAS GARTH SCHMIDT's *Orenda (Dream Spirit)* (1983 winner) also won him first prize in the 1983 Okanagan Music Festival for Composers; his *Music for Pennywhistle, Accordion and Mandolin* (1984 winner) was heard during the Vancouver regional meeting of the American Society of University Composers last year.
- TIMOTHY SULLIVAN's *Scherzo Brillante* (1979 honorable mention) has since been recorded by John Torcello on California's Digital Audiophile label.

Deadline for entries is April 30. Call or write us for an application:



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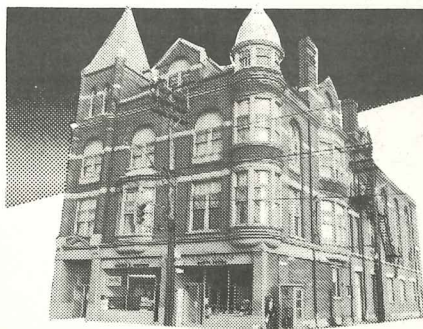
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FUSAKO KONDO

After having obtained her diplomas in singing, musical analysis, piano, harmony and counterpoint at Musashino University in Tokyo, FUSAKO KONDO continued her studies in Paris under Andrea Guiot; she settled there and became a French citizen.

Her first appearances were both on the stage in the roles of Fiordiligi in Così Fan Tutti, Madame Butterfly, Liu in Turandot, Ottavia in Monteverdi's Coronation of Poppea; and in concert in classical oratorios, Lieder (notably Mahler and Webern) and later modern works (Yoshida, Makino,...).

FUSAKO KONDO was unanimously awarded the first prize at the International Competition in Rio de Janeiro in 1981.



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GASTON SYLVESTRE

GASTON SYLVESTRE was born in Avignon where he began his studies and obtained his degree in piano. Later, in Paris, he studied percussion and finished with a first prize at the Conservatoire National Supérieur de Musique in 1964.

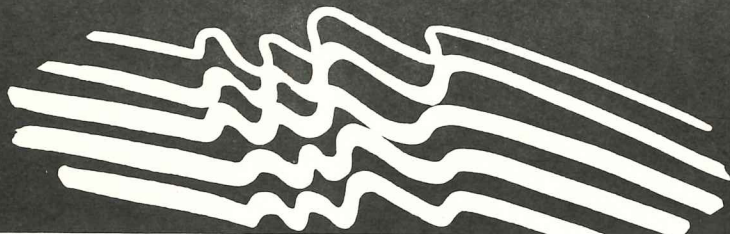
During this period he participated in the creation of the "Centre du Musique"; since then he has worked with many contemporary music ensembles such as ARS NOVA, DOMAINE MUSICAL and MUSIQUE VIVANTE.

With these ensembles he participated in many tours and recordings. He has also worked in close collaboration with composers such as Alsin, Aperghis, Berio, Boulez, Globokar, Stockhausen,...

Concurrent to these activities, GASTON SYLVESTRE, as professor, carried on research into a new approach to teaching percussion (Conservatoire de Musique de Rueil-Malmaison).

GASTON SYLVESTRE is a member of the percussion trio LE CERCLE, specializing in music theatre.

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Sept. 21, 1984 5:30 p.m.
Vinko Globokar
Premiere Dance Theatre
Tickets/ Bass and PDT Box Office

ANTIGONE AND HIGH TECH

Cellos, live voice, music and theatre
November 4, 1984 8:00 p.m.
Rzewski, Pärt, Piché
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ORCHESTRAL CHALLENGES IN THE LIGHT

Cage, Reynolds, Riegger, Zukofsky and Aitken conduct orchestral works
November 30, 1984 8:00 p.m.
Tremblay
Convocation Hall, University of Toronto

OPERATIC INNOVATIONS

Fully staged contemporary opera, JAKOB LENZ
January 26, 1985 8:00 p.m.
Wolfgang Rihm
Ryerson Theatre

ANOTHER WIND

Andriessen, Berio, Burke, Fox, Hannan, Lee
February 2, 1985 8:00 p.m.
Virtuoso recorder performance by Peter Hannan
Walter Hall, Edward Johnson Building

SOIRÉE MUSICALE AVEC RIMBAUD

Ensemble from France play adaptation of poet's final poem
March 17, 1985 8:00 p.m.
Amy, Alsina
Great Hall, Hart House

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Chamber compositions to celebrate Petrassi's 80th birthday
April 13, 1985 8:00 p.m.
Petrassi, Beecroft, Tremblay
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